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## AMERICAN ART NEWS.

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JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street

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## NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## High Art Sale Prices

Saleroom prices continue their soaring progress in London, and dealers state they are gradually ridding themselves of their accumulations of unsaleable art works by unloading them at the public auctions, where they are fetching figures quite beyond their dreams or hopes. Really fine things are realizing better than ever, as an example of which one may quote the single winged Chippendale armchair bought by Mr. Frank Partridge at Christie's recently for 560 gns. This chair was covered with beautiful old English needlework. At the same sale Mr. Lionel Harris gave 440 gns. for a landscape panel of Flemish tapestry.

## ART AS AN INVESTMENT

While the recent published utterances of Mr. Frank A. Vanderlip and others on the question of the abandonment of "luxuries" and the practice of war-time economy, by the giving up of all nonessentials, are undoubtedly well meant and timely and may produce good results, it would appear that, as in all reform propaganda, those practising the same may, in their zeal, "muddle" the matter, and the public, not only puzzled but prone to act on its own initiative, may possibly put so-called economies into force which are not only unnecessary but harmful.

Such false economy, it seems to us, would be the considering of good art works as luxuries, and the purchase of the same therefore as untimely, and even unpatriotic.

It is not because we are interested in the cause of art and the prosperity of the art trade in general, but because we know that good art is a good investment and its possession makes for education, that we believe the abandonment of the study and acquirement of art works would be a bad result of war-time conditions and resultant urged economies.

The love of and taste for good art is the highest proof of a nation's civilization, and the fact that the art trade has come again into its own in England and France, despite three years and more of devastating war, and that the larger art sales of the last art season in both London and Paris were remarkably successful, would seem to show that not only do collectors and art lovers in those cities realize that good art is a good investment, but that its pursuit and acquirement, even in war time, should be encouraged and followed, rather than abandoned.

The present season affords abundant opportunity for the acquirement in this country of the best art works, pictures, old and modern, tapestries, porcelains, sculptures, etc., and there will be offered in the art salesrooms of New York alone during the next ten weeks an unusual and remarkable assemblage of the finest productions of the painter, the weaver, the potter and the sculptor.

Our earnest and sincere advice, therefore, to our readers is to look upon the possession of art works not as luxuries but as the best possible education and investment, and to act accordingly.

CHINESE POTTERY OF THE HAN, T'ANG AND SUN DYNASTIES. Parish, Watson & Co., Inc., N. Y., 1917.

This exceptionally beautiful and sumptuous illustrated catalog of the old Chinese potteries owned and exhibited by Parish, Watson & Co. is the latest and most valuable contribution to the history of the early Chinese potters and their work.

The 160 examples of these curious, interesting and, at times, beautiful wares, to which are added two examples of Korean pottery of the Korai dynasty, are each given a detailed description, written with knowledge and sympathy, while the colored plates, illustrating 17 of the finest examples, are the last word in color printing, reproducing most faithfully the exquisite coloring and glazes of the objects selected for these illustrations.

The collection, says the foreword, represents the fruit of some 17 years' intensive collecting in the Far East by Mr. H. A. E. Jaehne, of Tokio, Japan. When he first began to collect these beautiful examples of an old and lost art, few Westerners realized their bigness and beauty. The collection grew very slowly, for the Chinese were loath to part with the best examples of the early Chinese potters, from the Han to the Sung Dynasty, covering a period of 1,300 years are represented.

## CORRESPONDENCE

## The Substituted Lincoln

Editor, AMERICAN ART NEWS.

Dear Sir:

I have read the statements made by Mr. John A. Stewart, Chairman of the Executive Committee of the American Peace Centenary Committee, as reported in the N. Y. Times of Jan. 4.

Mr. Stewart says that "when the matter of the Saint-Gaudens statue was first brought up letters were sent not only to the 168 members of the American Peace Centenary Committee, but to the 13,000 members of the General Committee." Then follows this curious statement: "The academic preferences which have been expressed since then were not sufficiently strong to lead the members of the committee to contribute toward a fund for the purchase of a replica of the Saint-Gaudens statue, and the intention had to be given up."

"Will Mr. Stewart assert that a bona fide effort was made to raise this fund? And will he publish the appeal for subscriptions sent out to the 13,000 members or to the 168 members? Why does not a single one of the 66 answers received by me from the members refer to those appeals? It is unthinkable that no subscriptions should have come from that great body of loyal Americans, enthusiastic in their desire to celebrate the completion of 100 years of peace, if a stirring appeal had been sent them. It would only require about one dollar apiece from the members of the two committees to pay the cost of the Saint-Gaudens replica. I cannot believe that a serious effort was made to raise this small fund.

Further, Mr. Stewart says that in 1914 the Executive Committee delegated its authority to a sub-committee of fifteen. It was this sub-committee which offered the Barnard Lincoln to the British committee. Mr. Stewart says: "Later came on acceptance and the matter ceased to be a pending question with the American committee," &c.

So the American Peace Centenary Committee heard nothing of the substitution. It was not consulted. But who advised Sir Alfred Mond that the American Peace Centenary Committee was anxious to send the Barnard statue and inspired his statement before the House of Commons that that committee considered it "a superior monument"?

Continuing, Mr. Stewart says: "Later the British Government accepted the gift," (of course they did, believing it to be indorsed by the American Peace Centenary Committee) "and proffered the site at the foot of Whitehall." I do not like Mr. Stewart's way of putting this; was it not that the British Government agreed to let the Barnard statue go on the site originally proffered for the Saint-Gaudens?

Mr. Stewart admits that some of the members of the sub-committee preferred the Saint-Gaudens. It is strange that he does not recall all the names of that small committee. Of the five he mentions two are dead. "There," says Mr. Stewart, "the matter rests and there can be nothing more said upon the subject."

I propose to say something more on the subject right here and now, namely, that loyal Americans do not intend that the Barnard monstrosity shall go to London to usurp the Saint-Gaudens site and stand there to the everlasting defamation of our great President.

Mr. Stewart kindly offers the services of the American Peace Centenary Committee to act as agent for presenting a copy of the Saint-Gaudens statue, to be set up in Trafalgar Square or elsewhere in London.

Thanks, but we do not want a replica of the Saint-Gaudens in some other spot playing second fiddle to Barnard's caricature in front of the Parliament Buildings. We want to see Saint-Gaudens's Lincoln on the site originally granted for it and no Barnard statue at all in London, and we want to see a bona fide effort made here to raise the fund to pay for it.

Gutzon Borglum, the well known sculptor and member from N. Y. of the American Peace Centenary Committee, writes me: "I have never been consulted regarding the change from Saint-Gaudens's excellent portrait to the Barnard grotesque, and I do not know of any one else in the society or committee having acted officially or being consulted regarding the substitution. When it came to my knowledge, I immediately telephoned John A. Stewart's office and vigorously protested both against the change and against the authority to change without the committee's consent or approval. There is no money and it occurred to no one to take steps to procure it. A half dozen New Yorkers could settle this disgraceful business in an hour and provide the money to send a decent statue of Lincoln to Europe." I agree with him.

Howard Russell Butler.

Princeton, Jan. 9, 1918.

William T. Ritschel has left the National Arts Club Building and has leased a studio in the Sherwood for the season.

## Yasushi Tanaka's "Nudes" Not Objectionable

Editor, AMERICAN ART NEWS.

Dear Sir:

In a recent issue of the AMERICAN ART NEWS, a correspondent had a notice to the effect that H. T. Tanaka, of Seattle, had been holding an exhibit of "nudes" in the Seattle Fine Arts Society Galleries. Now, the exhibit your correspondent intended to mention was Yasushi Tanaka's "one-man" show held there to Nov. 5 last. Most of the paintings were figure works. This exhibit, because of the very sincere study of the "life" displayed in the canvases, was somewhat adversely criticized by half a dozen women who are still thinking of the "nude" as it is represented by Bouguereau, and who maintained that the work lacked anatomy and drawing, when what it really had was "drawing," which necessarily includes "anatomy," although the artist's purpose was not academic, and was to show the visual truth of the figure as related to background. Moreover, as Mr. Frederick C. Torrey, of San Francisco, pointed out to these objectors, if Mr. Tanaka's work did show defects in "anatomy" and "drawing," they (his critics) wouldn't know it anyhow, for none of them had probably ever in their lives seen a nude figure. The real issue with these ladies was, of course, morality. They are still embarrassed in the presence of realistic life work.

Now this slight difficulty was immediately resolved, for the more aesthetic-minded in the community and in the Fine Arts Society stood firm in appreciation of Mr. Tanaka's work, so the exhibit continued without the removal of any canvases and proved highly successful. The unfortunate incident was that an H. T. Tanaka, who is a picture dealer in this city, was arrested for displaying "September Morn" and some similar works in his shop windows at the very time of Tanaka's exhibit. The Seattle "Star" came out with an article to say that the "celebrated artist, H. T. Tanaka, had been arrested for his exhibit of figure pieces. Everyone thought Yasushi Tanaka was meant and until the mistake was corrected by the friendly editor, Tanaka, the artist, was kept busy refusing offers of assistance—also explaining.

But again the mistake is perpetuated by your notice. That is most unfortunate for Yasushi Tanaka; for his identification in the minds of fellow-townsmen with this H. T. Tanaka, who is no relation of his, and is not even an acquaintance, is extremely annoying. It is annoying even to the extent of influencing local connoisseurs from the purchase of his works.

Will you be so kind, then, as to correct the mistake in your next issue? That is a very small thing for us to ask, but it will be important in its effect.

Very sincerely,

Louise Gebhard Carry Tanaka.

(Mrs. Yasushi Tanaka.)

Seattle, Wash., Jan. 5, 1918.

## OBITUARY

## James Carleton Young

James Carleton Young, bibliophile capitalist, known throughout Europe as "Le Roi Des Livres" (The King of Books), died in Minneapolis, Monday last.

Mr. Young had assembled unique and valuable book collections, always of original editions where possible. This labor brought to him unanimous election in the most important book clubs of the world.

With Carmen Sylva, Queen of Rumania now dead, he was the only foreign member of the most "exclusive" club, the Societe des Livres de Paris. Upon petition of celebrated French authors he was decorated in 1910 with the cross of the Legion of Honor.

He started with a capital of \$10 and made a fortune in land investments in the Northwest.

## Richard Levick

Richard Levick, an American artist who had been living abroad 25 years, died in London Dec. 23, following an operation. He is survived by his widow and a son.

Mr. Levick was born in Philadelphia 54 years ago. He was graduated from the University of Pa. in 1886 and later studied at the Academy. Then he went abroad and continued his studies and work in Munich, Paris and Florence, later taking up his residence in London, where he was noted for his etchings and marine paintings.

IF I COULD FLY. By Rose Strong Hubbell (Mrs. Henry Salem Hubbell). E. P. Putnam's Sons, New York.

While not distinctly an art book, this volume of verse by Rose Strong Hubbell, wife of the well known painter, Henry Salem Hubbell, should commend itself to artists for its light, fantastic touch and finely expressed sentiment, a characteristic fragment of which is this dedicatory verse: (To my son)

"If I could roll back the years for just one day,

Do you know what I'd do?

I'd roll them back 'til you were a boy,

And I'd live that day with you."

The attractive illustrations are by Harold Gaze.